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THE NARRATIVE OF SALVATION READING FOUR WILLIAM HOLMAN HUNT PAINTINGS AS ONE COMPLETE STORY OF GRACE

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THE NARRATIVE OF SALVATION: READING FOUR WILLIAM HOLMAN HUNT PAINTINGS AS ONE COMPLETE STORY OF GRACE

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William Holman Hunt's four paintings *The Hireling Shepherd* (1851)*, The Awakening Conscience* (1853), *The Finding of the Savior in the Temple* (1853-1860), and *The Scapegoat* (1854-1856) all work together to create a narrative of salvation. Under close reading, *The Hireling Shepherd* can represent and identify key problems Hunt saw within the church. While this painting shows the corruption within the church, it does not offer its viewers any hope of redemption or an attempt to live a virtuous life. There is no direction offered from the church to its parish. A year or two later, *The Awakening Conscience* offers another facet of Hunt's religious concerns by depicting a young woman realizing her sin. However, as already shown in *The Hireling Shepherd*, the church is not a sufficient source of instruction or discipline. Not to leave his viewers without hope of salvation from their own sins, Hunt's next work, *Finding of the Savior in the Temple,* gives his audience the story of the Old Testament law of works while pointing forward to the New Testament's story of salvation through the death of Jesus Christ, which is portrayed in the final painting, *The Scapegoat*. Read as a narrative told from *The Hireling Shepherd* through the painting of *The Scapegoat*, Hunt's chronological paintings reveal the Christian gospel of salvation while giving concrete and contemporary examples of sin and redemption shown through the *Hireling Shepherd* and *The Awakening Conscience*.

I will argue that *The Scapegoat* is best read in light of the narrative context from the previous three paintings Hunt produced earlier. *The Scapegoat* received harsh criticism from George Landow, who believes the realism with which Hunt paints *The Scapegoat* ultimately means it fails and distracts the viewers from the contemplation which should arise within them. He says the painting looks "ludicrously sentimental" instead of "deeply moving" (*William Holman Hunt and Typological Symbolism* 107-109). He also believes that the painting fails because some in his audience could not understand the iconographic aspects of it, as well. While Freedman believes that the viewer should consider Hunt's "authentic struggle of his present-day journey and the equally authentic and no less difficult attempt to regain an increasingly elusive biblical past," I will argue that his paintings do more than simply reveal his "determination to see the past in his present setting" (149). I will apply Jeremy Maas' explication of Hunt's *The Light of the World* (1851-53) as an evangelistic painting to the content of the four previously mentioned paintings. Although I agree with Landow's comments regarding the harshness of the depiction of *The Scapegoat*, I will assert that Landow's opinion that it is an "aesthetic failure," as he calls the realistic portrayal, is incorrect. I will combine Maas' description of Hunt as an excited missionary and Freedman's narrative argument and argue that through the context of the previous three paintings and Hunt's missionary zeal, *The Scapegoat* culminates the story of grace begun in *The Hireling Shepherd* and tells the gospel story of Christ dying for the sins of His people.

The Pre-Raphaelite Brotherhood, to which Hunt belonged, sought to "make art a handmaid in the cause of justice and truth" (*Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* 72). This, to quote Hunt in his own words, was of "fundamental necessity" for art, otherwise the emotions aroused within the viewer's heart would not be appropriate (ibid 72). This mantra resulted in Hunt's consistent portrayal of what Landow calls "subjects of conversion and illumination" (*William Holman Hunt and Typological Symbolism* 17). Robert Buchanan, a contemporary to Hunt, argues in his essay titled "The Fleshy School of Poetry" that the Pre-Raphaelites have

overstepped the "bounds of sensualism in art" and that "it is a quality which becomes unwholesome where there is no moral or intellectual quality to temper and control [the 'fleshiness' of art]" (335). In order to curb what Hunt feared would be undo emotion and sensualism, he carefully crafted his paintings in a way that degraded sensualism and praised morality and spiritual transformation. He awakens his audience with the painting that prepares them for what must happen. In effect, *Light of the World* depicts God knocking on the door of someone's house, calling man to be accountable for his actions (see fig. 1)

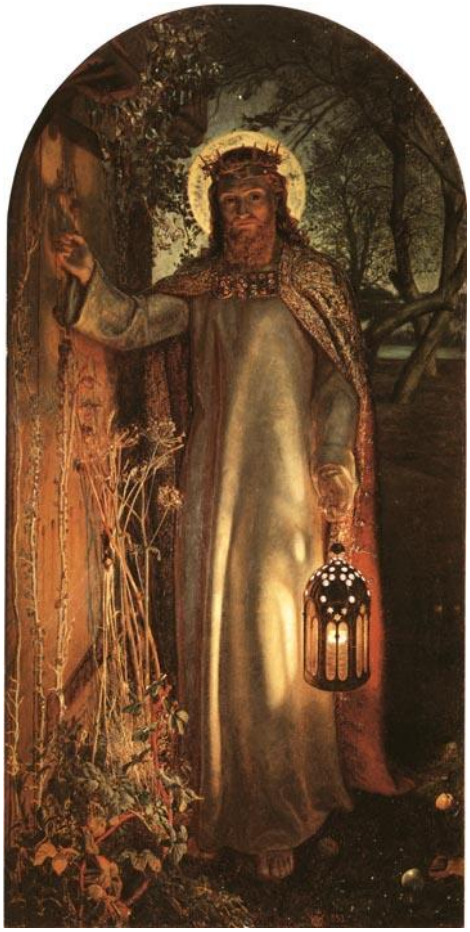

Figure 1

This painting, while not the subject of this essay, is important to briefly study in order to understand the context the four narrative paintings entered. In *Light of the World*, Christ knocks "on the door of the human heart, and it thus represents the way God in his grace awakens the

human heart and conscience" ("Shadow's Cast" 474). To use a biblical allusion, *The Light of the World* acts as a sort of John the Baptist preparing the way for the depictions of sin, grace, and ultimate salvation that would follow through the four narrative paintings. In other words, Maas argues that *The Light of the World* was a painting Hunt hoped would serve as a source of Christian education and discipleship and provides the tone and theme for the paintings that would follow this one.

Not surprisingly then, when Hunt presents his painting *The Hireling Shepherd* (see fig. 2), after already setting up the tone of revival and evangelism from the world tour of *The Light of the World*, he portrays a problem. Man is not in close contact with God and is living however he chooses. *The Hireling Shepherd* presents a godless society. The church is failing, and the people are wandering. This painting has multiple layers of meanings, but in a letter to J.E. Pythian, Hunt explains the painting by saying:

> Shakespeare's song [from King Lear] represents a Shepherd who is neglecting his real duty of guarding the sheep: instead of using his voice in truthfully performing his duty, he is using his "minikin mouth" in some idle way. He was a type thus of other muddle headed pastors who instead of performing their services to their flock — which is in constant peril — discuss vain questions of no value to any human soul. My fool has found a death's head moth, and this fills his little mind with forebodings of evil and he takes it to an equally sage counsellor for her opinion. She scorns his anxiety from ignorance rather than profundity, but only the more distracts his faithfulness: while she feeds her lamb with sour apples his sheep have burst bounds and got into the corn. It is not merely that the wheat will be spoilt, but in eating it the sheep are doomed to destruction from becoming what farmers call "blown" (*William Holman Hunt and Typological Symbolism* 39).

In this quote, Hunt reveals his opinion of church guidance and discipline at the time. Some critics also believe that Milton's *Lycidas* inspired part of Hunt's painting, which then gives the poem the additional layer of a satire against the corruption within the church (Macmillan 190). Both the shepherd and the shepherdess ignore the real needs of their flock, giving those critics who assert that Hunt is pointing to the corruption and separation occurring within the church more grounds for their assertions. Hunt's shepherd couple in *The Hireling Shepherd* represent the clergy who neglect the spiritual wellbeing of their parishioners in favor of material things. Additionally, Hunt draws a parallel connection between the shepherd and shepherdess and the universal priesthood of believers who are responsible to God for their work (Macmillian 190). This responsibility that Hunt portrays in *The Hireling Shepherd,* agrees with what he, and the other Pre-Raphaelites, sought to do initially in their work: they were determined their works would contain "implicit statement[s] about the nature of the artist and his responsibility to fight the conventional, the blind, and the wicked" (*William Holman Hunt and Typological Symbolism* 41).

Figure 2

The apples and the lamb eating the apples provide a source of contention between critics. Macmillan believes that it provides readers with a Fall and Redemption motif (193). The apple symbolizes the Temptation and fall of Eve, and the lamb represents the Redemption through Jesus Christ (*William Holman Hunt and Typological Symbolism* 41-42) However, as Macmillian notices, it seems strange that Hunt would make the lamb, which usually signifies Christ, a sickly creature; nor would it seem readily believable that the girl would give the lamb an apple (193). Nevertheless, this reading is quite possible as it was the Fall of Adam and Eve which created the need for a Savior in the first place—in other words, Eve did, in a sense, "feed" the Lamb her sin as Christ took the sins of the world upon Himself when He came to die on earth. And His human personage would have been weaker, and therefore more "sickly", than his God-person.

In this painting, Hunt shows the dire need of the real shepherding for and from the church. It appears that neither the church nor the leadership are under any sort of authority. If one reads the painting as a picture of "humankind giving Jesus their sins," then this painting can reveal the need for salvation in a modern and contemporary setting. Hunt shows how even people during his time need a Savior, and Hilton comments that Hunt's decision to paint this particularly moralistic lesson in a contemporary setting was intentional (Hilton 84, 86). Previous moralistic paintings were set in the past, but because of the contemporary setting of the scene, viewers could more easily apply the morals in the painting to their life. This painting does not show any sort of revelation or "self-illumination;" instead, it shows the tendency to overlook sins and continue absentmindedly "feeding them." The painting shows the failure of the church and the ignorance (or nonchalance) of the laypeople who either do not know or do not care what they should do.

This next painting Hunt produced between 1851 and 1853 shows, as the title indicates, an awakening conscience (see figure 3). The painting portrays a young woman rising from the lap of her seducer. Hunt then portrays what Landow calls a realistic portrayal of "man's attempt to encounter the divine" (*William Holman Hunt and Typological Symbolism* 477); this comment

should probably actually say "a woman's encounter with the divine" since it is the woman whose face illuminates as she rises from the lap of the man who is not interested in "encountering the Divine" but rather is interested in the woman. Interestingly, one critic finds *The Awakening Conscience* generally displeasing. He believes that all the "niceties become nastiness," and although Hilton meant this as a criticism of the painting, I would argue that this description is correct, though for a different reason. Hilton critiques the painting for a "dryness, a distastefulness" and believes the painting is harsh and gaudy (92). This, however, seems to be a compliment for the painting when it is understood as a depiction of the state of the woman's thoughts.

Figure 3

This moral painting makes use of both the painted subject and the frame around the painting to convey its message and truth. Found within *The Awakening Conscience* are multiple symbols that eventually communicates the story of a girl realizing her sin. In other words, Hunt uses many of the items painted to symbolize something greater than the human subjects, creating multiple texts and giving the painting a meaning deeper than the surface level work. Landow reads the painting as Hunt rendering the seducer as "an embodiment of death from whose arms she [the woman in the painting] must struggle to reach Christ and new life" (*William Holman Hunt and Typological Symbolism* 52).

Hunt's painting shows a woman inside a closed room suited by an obviously wealthy man. Interestingly, during their singing, the girl's conscience "awakens" during their singing of "Oft in the Stilly Night," and she stands up in a state of "self-recognition." (ibid 48*)*. Hunt seems very opposed to the aristocratic gentlemen who would make their parlors a place in which they would seduce women and make them a victim to their wealth. The man's beautifully furnished room and the way his arms were wrapped around the women suggest the "victimized" position of the woman. The ornate style of the furniture in the room insinuates that the seducer uses his wealth and position in society to seduce and trap women (ibid 52). Additionally, one can close read the other "texts" Hunt includes in the picture and deduce from them the story of a fallen woman, or the warning against falling prey to a seducer.

Within the picture itself the viewer can read multiple texts. The vines on the wallpaper suggest that the man has not been a faithful, upright Christian, but rather the painting suggests he has neglected his faith (ibid 51). Additionally, the painting over the piano is a picture of a woman caught in the act of adultery. If the symbolism of the women caught in the act of adultery was not overt enough, Hunt adds a cat and bird that hide under the couple's chair. Apparently unaware of their presence, this predator and prey provide a warning to the viewer as well as offer a

forewarning of what could happen if the woman had not had a spiritual awakening and run from her seducer (ibid 51). Hunt shows how morality and the need for moral guidance are imperative.

When Hunt first displayed *The Awakening Conscience*, he placed two Bible verses next to it in the Royal Academy. The first is from Ecclesiasticus 14:18, an Apocryphal book; it reads, "as of the green leaves on a thick tree, some fall, and some grow; so is the generation of flesh and blood, one cometh to an end, and another is born." The verses preceding and coming after it give the particular verse the interpretation that a person may die both physically and spiritually. The second verse accompanying this picture comes from Isaiah 35:3 and reads, "Strengthen ye the feeble hands, and confirm ye the tottering knees; say ye to the faint hearted: Be ye strong; fear ye not; behold your God." Both of these verses that Hunt includes in the frame indicate that the woman realizes her sin and needs support and encouragement. The Isaiah text, however, leaves the woman without excuse; she must be willing to strengthen herself and "behold [her] God."

Not displayed in this picture, but rather found on the frame of *The Awakening Conscience* is the verse from Proverbs which reads "As he who taketh away a garment in cold weather, so is he who singeth songs unto a heavy heart." The seducer remains unaware that he keeps this lady in a sort of bondage and against her will (ibid 51). On the top of the frame is a star, which can be read as Jesus Christ or representative of Truth. Bordering the frame are bells and marigolds which can act as a sort of warning to the woman and the viewer to restrain from immortality; the star on top of the frame also connotes Christ and truth (ibid 51). These connotations can allude to Christ for those who are already aware of the Christian faith but may not be explicit enough for those who are not familiar with its doctrine.

Hunt's *The Awakening Conscience*, then, serves a two-fold purpose: it offers moral lessons while criticizing and portraying social evils (ibid 53). While *The Awakening Conscience* illustrates a young woman who realizes her sin and wants to leave her immorality, there is nothing

symbolized in the painting that indicates how she reaches that realization. The painting only demonstrates a woman realizing she needs help. Hunt's previous painting, *The Hireling Shepherd*, offers little hope that the woman will receive the help she needs.

Missing from these two paintings, *The Hireling Shepherd* and *The Awakening Conscience* however, is a concrete and actual portrayal of Christ. The woman looks into the distance at something divine, and the shepherds are only interested in themselves; but there is no explicit portrayal of Christ. Therefore, the next painting Hunt released was *The Finding of the Savior in the Temple*, and this painting provides viewers with a picture of Christ. Hunt paints *The Finding of the Savior in the Temple* (see figure 4) a year after *The Awakening Conscience* and offers hope for those who are attempting to leave their ways and walk in a different manner. His message is that Jesus is the Savior who can redeem His people. This painting captures both the inside and the surrounding courtyard of the temple, and Hunt decided to include his parents in the painting as well. Hunt based this painting off the text in the Gospel of Luke, chapter 2. Luke records how Jesus' parents were in Jerusalem for the Passover. When they left, they assumed Jesus was with them, but they discovered after a day's journey home, that Jesus was not with them. Worried, they returned to Jerusalem to find Jesus in the temple, "sitting among the teachers, listening to them and asking them questions" (Luke 2:46).

Figure 4

The salvation that Hunt portrays comes from both the frame and the subjects painted. The frame that he chose is full of symbolism of salvation using both Old Testament and New Testament references. symbolism. The serpent represents the Old Covenant Law of Moses and works whereas the flowers, cross, and thorns represent the New Covenant and Christ's work on the cross. Bentley connects the placements of the subjects with the locations of the decorations on the frame. He says that the left of the frame contains the "brazen serpent and eclipsed moon" while the left of the painting depicts the Pharisees and the "other onlookers [who] display hostility and imperviousness to Christ's message" (832). This represents the Old Testament Mosaic law and references Numbers 21:8-9 (ibid 831). On the right, however are Jesus's parents and the beggar, and Bentley draws attention to the cross and the sun. Reading from left to right, then, narrates the story from the Old Testament to the New Testament and the work on the cross. In a way, Hunt was able to combine the prophesy of the Old Testament with the fulfillment of the law found in the New Testament as he fills his painting with typological symbolism.

Within the actual painting, Hunt paints Jesus in the center right. On the outside of the courtyard, on the right of the painting, one can see workers dragging the cornerstone to its proper position.

According to Biblical metaphor and imagery, Jesus is the cornerstone; so when Hunt decides to juxtapose Jesus in the temple with the cornerstone for the building of the temple, he creates rich symbolism. He shows how Christ is both the figurative temple and the fulfilment of the Old Testament promises of salvation. Those who read their Bibles understood the promise of a cornerstone: the Messiah who would be the savior of the world and the foundation upon which people could trust. This imagery started in the Old Testament initially in the Psalms and were further expounded upon in Isaiah, but even Jesus quotes the passage from the Psalms in his discourses, and Peter says, "this Jesus is the stone that was rejected by you, the builders, which has become the cornerstone. And there is salvation in no one else, for there is no other name under heaven given among men by which we must be saved" (Acts 4:11-12).

Above the head of Jesus and Joseph, Hunt painted a verse, and the circularity of the verse suggests a type of halo. The verse, when translated into English reads, "And the Lord, whom you seek, shall suddenly come to His Temple" and comes from Malachi 3:1. It is interesting to note that this verse appears in both Latin and Greek and symbolizes that the Gentile would not have been welcome in the Temple until the coming of Christ and the Second Law (*William Holman Hunt and Typological Symbolism* 100). Of course, this draws the viewer's attention to the contrast and the tension between the inner and outer groups of people. The workers outside the temple are finishing its construction, and Hunt's viewers know that Jesus is the cornerstone. He will be the new Temple, figuratively speaking.

For someone well versed in Christian belief and doctrine, then, this painting would show two things. It would show how, after Jesus's sacrificial atoning death, the Jewish sacrificial system would no longer be required. Jesus is in the forefront of the painting, whereas those offering sacrifices are smaller in the back corner. By the arrangement of subjects, Hunt shows how Christ will replace the old system. The painting also shows how those who were building the temple

ignored who Christ was; they ignored the symbolic cornerstone and chose one made of stone, instead.

By extending the disregard the builders had for Jesus, this painting shows that not everyone would be saved. The builders outside the temple focus on the material building, not the actual Christ. Even the rabbis inside the temple seem to represent those who outwardly follow the law, but inwardly do not believe. Landow suggest that all of the men portrayed in Hunt's painting are "men who are types in a double sense: those who represent a particular kind of resistance to Christ's Gospel at the moment it appeared and who also represent — who prefigure — the resistance his message will meet throughout later ages" (*William Holman Hunt and Typological Symbolism* 92). This type of resistance implies that Christ's time on earth will not be easy. Furthermore, because He will face opposition and ultimate death, the sort of glory He will have on earth would not be the typical sort of magnificence, exaltation, and brilliance that many other kings had. Through this foreshadowing, when Hunt does publish his painting of *The Scapegoat* (see figure 5), the harshness of the subject and the presentation should have come as less of a surprise than many critics and viewers felt.

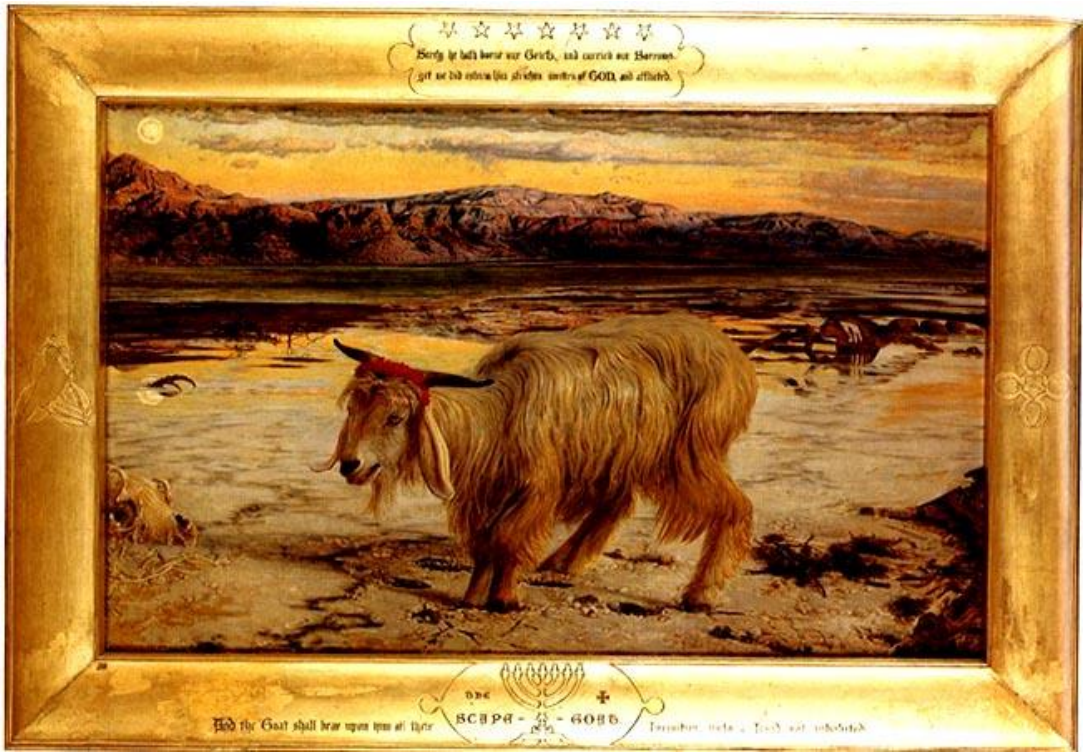

Figure 5

Ultimately, the narrative ends with *The Scapegoat* and the implications Hunt saw when sinful man encounters God; namely, the need of reconciliation and redemption. *The Scapegoat* also works as a typological work displaying the death of Christ, but interpretations of it vary widely among critics, although most comment that it fails at some point or another. Worked on throughout 1854-1856, while Hunt tried to find a model for his *The Finding of Savior in the Temple*, Landow notes this painting, ichnographically speaking, is easier to understand and analyze than *The Finding of the Savior in the Temple* because there is only one major subject portrayed in the painting. Landow believes this painting's "simplicity" is the cause for its failure, but Herbert Sussman believes that *The Scapegoat* manifests a sensibility in which there are no contradictions, in which precision of natural detail, religious symbolism, and Protestant faith are reconciled (84). However, this painting, as mentioned earlier, accurately describes the ministry of Jesus, and it shows the desolation of Jesus on the cross. This painting, while not pleasing to the

eye, does justice to the event it represents. It symbolizes the death of the Savior, a crucifixion that would have been an unpleasant subject to portray. Within *The Scapegoat*, Hunt chooses to represent Christ's work figuratively instead of literally.

Like the other paintings, Hunt's frame informs the reader and should therefore not be ignored. On the frame is the verse from Isaiah 53:4 which says, "Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God, and afflicted" as well as the verse from Leviticus 16:22 which reads "And the Goat shall bear upon him all their iniquities unto a Land not inhabited." This juxtaposition of the passages from Isaiah and Leviticus forces the reader to admit the subject of this painting ought to be one that demonstrates affliction from God, and these verses remind the viewers of what Christ's death accomplishes.

The frame itself sets up the combination of both the Old Covenant of works with the New Covenant of grace. Under the Old Covenant, the Jews would have to literally work out their sins through sacrifices. There were certain laws they had to follow and obey in order for their sins to be cleansed and forgiven. Through the Isaiah passage, Hunt shows how under the New Covenant, their sins would be borne away for them. The action became passive. It went from the sacrifices the priests preformed to the actions of the Savior. Reading this painting as a sequel to *The Finding of the Savior in the Temple*, then, can help viewers understand more fully and deeply the meaning which Hunt conveyed: with the coming of the New Testament and the new law, sacrifices were no longer necessary because Christ would be the sacrifice that fulfilled the law once and for all.

This painting stands for the redemption that Christ purchased upon His death. Apparently, in the original version of *The Scapegoat*, Hunt tried to paint a rainbow, but then he removed it because he did not want the contrast between a white goat and the rainbow, nor was he interested in offering a symbol of hope while also portraying the suffering of Christ. Interestingly, I believe

this would have worked because the rainbow pointed forward to what Christ was doing during his passion and crucifixion, but as Landow says, this work is "an uncharacteristic example of Hunt's typological paintings" (*William Holman Hunt and Typological Symbolism* 104). While the audience can see the dead sea, the setting sun, and the other animal carcass in the background, these point the viewers forward to the stumbling goat with the red garland on its head. The eyes look ahead, symbolizing its anticipation of death. Hunt's *The Scapegoat* both anticipates Christ's death while also reminding the audience of the Old Covenant and the sacrificial system.

Most of the criticism of this work seems to come from the execution of the symbolism, but not from the idea of the typology. Landow believes the scapegoat was too realistic and "far too obtrusive: it commands our attention too much, distracting us from precisely those spiritual ideas it was supposed to convey" (ibid 107). However, when put in the context of Hunt's other paintings, *The Scapegoat* can be read to show the grace that Christ brings to His people and can be viewed as the portraying the ultimate sacrifice. The painting does not need to be visually pleasing because it represents an event that, while it was necessary, was not something beautiful. It was bloody and painful, there was a sense of glory because of the action, and Charles Collin's comments on this painting provide a good idea of what a viewer can experience in this painting when he says:

> I was especially struck with the noble idea of the Scapegoat. It is a glorious subject full of wild terror and (much more) one of the strongest and most unmistakable types of Him who bore our sins and was wounded for our transgressions and as that it becomes a theme of the utmost and most touching interest and importance" (qtd. in *William Holman Hunt and Typological Symbolism* 109).

If *The Scapegoat* truly represents the death of Christ, then it should reflect the utter destitution and pain that Christ felt. The grace that Christ bought was beautiful, but it came at a cost, and the

fact that this painting draws awe, wonder, disgust, and accusations of "failure," can only mean it did one thing: it succeeded. If Christ faced persecution, and people looked down on Him during His lifetime, it only makes sense that depictions of Him, albeit symbolic and typological, would face the same criticism.

From the beginning of Hunt's painting, then, one can read a narrative into which *The Scapegoat* fits perfectly and naturally. Hunt wanted his paintings to teach moral and spiritual lessons; art was supposed to teach a lesson, or multiple lessons from multiple paintings. The first painting sets up the scene for what Hunt noticed around him; *Hireling Shepherd* showed the depravity and utter neglect of the church and then the following spiritual ignorance of the people. Miraculously, the next painting reveals a woman in a state of illumination as if she is hearing a voice calling her out of her sin. She sees her wrongs; and by close reading their faces, it becomes clear from her facial expression—especially from the look in her eyes—that Hunt suggests she is receiving knowledge from someplace else, someplace not shown in the painting, whereas he looks at her, amused. However, the viewer is left to guess what the woman heard or saw; but this can remind viewers who are familiar with the Scripture of John 10:27-30 which says:

> My sheep hear my voice, and I know them, and they follow me. I give them eternal life, and they will never perish, and no one will snatch them out of my hand. My Father, who has given them to me, is greater than all, and no one is able to snatch them out of the Father's hand. I and the Father are one.

The *Finding of the Savior in the Temple* then illuminates Hunt's audience to the source of the young woman's awakening. The *Finding of the Savior in the Temple* introduces Hunt's viewers to the Savior. In the background, one can see the Old Covenant law being executed as people bring in sacrifices, but the Savior offers hope of grace. The last painting in this particular series of four gives a finale to his salvation narrative begun in *The Hireling Shepherd*. Beginning with the

failure of the church resulting in the uneducated church people, the series ends with *The Scapegoat* and the story of grace. While it is not beautiful, and depicts what is not "tasteful," it tells the symbolic story of Christ dying for the sins of His people, resulting in the covenant of grace. The harsh symbolism this painting employs fill its viewers with wonder and awe at the cost and sacrificial work of Christ's redemption. Beginning with the negligent shepherd and ending with the sacrificial scapegoat, Hunt's four painting all show the need for salvation and its cost. In Leviticus chapter 16, the scapegoat is sent out in the wilderness of Azazel and takes all "the iniquities on itself to a remote area, and [the one who sent it out] shall let the goat go free in the wilderness" (Lev 16:22). After this, the person is to wash himself clean so that he can come back into the camp. This Day of Atonement was to be repeated every year so that the Israelites could be "clean before the LORD" from all their sins (Lev. 16:30). Hunt's painting symbolizes the need for cleansing and ultimate forgiveness. After the work of Christ on the cross, there was no more need to send a scapegoat into the wilderness.

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